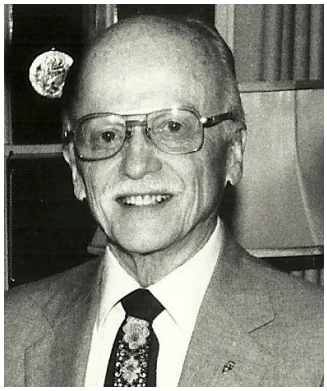
2001

Schilling, Charles Oral History Interview

Bob Blaney

FACULTY EMERITI INTERVIEWS
UNIVERSITY OF THE PACIFIC ARCHIVES



Schilling, Charles (1956-1985)
Conservatory Organist and Carilloner

2001

By Robert Blaney

Transcribed by Alissa Magorian, University Archives

Subjects: Campus life in the 1960s, advantages of a small campus, evolution of the Chapel service, Conservatory review/emphasis/direction, Robert Burns and his importance to University, faculty governance.

UOP ARCHIVES FACULTY EMERITI INTERVIEWS
SCHILLING (CHARLES), UNIVERSITY ORGANIST, 1956-1985
2001
TAPE 1, SIDE A

BOB: So, the first question I have on my outline here is what brought you… what were the circumstances that brought you to UOP?

CHARLES: I came to UOP in 1956. There was a lady in Springfield, Massachusetts, where I lived, who was from Stockton, that was Inez Pope, organist of the Central Methodist Church for many years, and she came to see me. She was going to take a lesson, and she also wanted to ask about forms from the Guild of Organists. And so she came to my studio a half hour late, (Bob laughs), and we talked standing up, and never got to playing anything, but she just told me, she just mostly asked questions about it… Then… that was in October… then in January I received a letter from her about six pages, and I read down half of the first page, which told about this job being over here, and I had the feeling all over myself "I'm going there"… just like hot flashes, sort of. And so it worked out that I did come. And Russell Bodley was dean then, and he came to Saint Louis to hear me play, and parts of me… When I auditioned, a friend of mine who taught at Washington University, in Saint Louis, said I could play the organ in there, because the one I was supposed to play on was really a very bad instrument, and it was in a building that had no resonance whatsoever, and it was just awful to play on it. And so the other place was two blocks through a nice wooded park-like place, and so we just walked over there, and all the other candidates had to play on this other organ. (Bob laughs).

BOB: On the other organ.

CHARLES: Yes, and this was an organ that was… the organist that was a friend of Allen Bacon, who was my predecessor, so I had a very good chance then, and I played exactly the kind of pieces that Russell Bodley wanted to hear. Each piece was not the piece that he named, but I played one very much equivalent to it. And so then I came here. I was the first of a new generation of faculty members, and the last of the old, in the Conservatory particularly, but also in the whole school. There was kind of a change in that time. So I was maybe the turning point in the faculty.

BOB: At that time.

CHARLES: Yes.

BOB: What was your impression of UOP and Stockton when you came?

CHARLES: Oh, I had heard about Stockton because one of my classmates, uh, from uh, one of my graduate schoolmates, was from Stockton, so I knew of the town. And it just didn't mean much, just that it was another town. When we came here though, we enjoyed it. And when I came to apply for the job, I was so impressed with the oleanders at the airport; I was just amazed by that. And then the college though, was a nice small, liberal arts type of college, and everybody knew everybody when we came. The students were friends of the faculty too. And the requirements then were somewhat different from today. The thing that I didn't like, or thought it was a lack, was that there was no suggestion that anybody had to take a foreign language, it was just if you wanted to, you could. And then the other thing was that… uh… if I think of it… uh…

BOB: Can't remember at that time? You had a choice between Mathematics and Foreign Language, if I remember.

CHARLES: Yes. Oh! And yes, I remember one of the things: everybody had to take at least one unit of art and one unit of music. And that was very good, and many of the people got their unit of music credit through singing in my chapel choir, because anybody could sing in it, and the chapel choir gave them one unit of credit. One of the leading quarterbacks we ever had here was Tony, I can't think of his last name, but he didn't have… you had to go by attendance, and he had not come enough times. And so that he could pass and graduate, I had him come over after the class had finished during the exam period and help me start off the music for the library in the theatre. One year it put me in a pass, but he's a well-known football coach, ever since then, and that's the way he got through.

BOB: (Laughing). He baited out on one unit of music.

CHARLES: Yeah, he had to have that.

BOB: Well, I remember though, I do remember the days of, you know, when we had chapel every Thursday, and the chapel choir being up in that back behind us. And the chapel was really great.

CHARLES: And we had outstanding speakers coming, plus many faculty people, and it wasn't until the 60's in the chapel when we had all the people, like Joan Baez was there, and Charles Schultz of Peanuts, cartoon fame, and of course the playful people like McGregory and uh… what's the one?

BOB: Angela Davis.

CHARLES: Angela Davis.

BOB: And Timothy Leary.

CHARLES: And Timothy Leary. Yes. When Timothy Leary spoke, he decided he was going to teach us how to pray, and he sat down in the park with a candle in front of him,

and he talked for quite a while, about 20 minutes, and one student next to me said, "Is he still praying or he still teaching us how to pray?"

BOB: (Laughs). Yeah, I remember, I was there and I remember his discussion of the Rose window in the back of the, you know, the chapel.

CHARLES: And then Cecil Williams from Glide Memorial…

BOB: Right.

CHARLES: …passed out camellias, had a huge bowl, and he handed out camellias to various people in the audience, and then when he ran out of them, he said "Well, that's all I have, there aren't any more, so..."

BOB: (Chuckles). What was your impression of Stockton, and the people around in Stockton?

CHARLES: Oh, Stockton was a good place, and we enjoyed the cultural emphasis in the country because we come from the Middle West originally. So that was fine, and the town was large enough to have good things here, and yet we were close enough to the Bay Area to go there. But we went to all the concerts here, and pledged during symphony and it was… (Phone rings). Oh, excuse me.

(Pause).

CHARLES: But Stockton…

BOB: Stockton: impressions of Stockton.

CHARLES: No, Stockton as a town it was a… just a fairly good-sized town for us, and you know, no particular reactions or anything… you go where the job is.

BOB: Right. Uh, any impression, you know, of the staff, administration here at the University when you got here?

CHARLES: Yes, the way it used to be at UOP was, if you wanted something done you went directly to the President. Everybody had access easily to President Burns, who was really a very outstanding person for that sort of thing. And the motto was start at the top and work down. Now days, you have to start at the bottom, and you don't even manage to work up. So it was quite a different thing. But the administration and the faculty all knew each other very well, and of course some of the faculty felt that they couldn't get done what should be done, but still you had access, and everybody knew what was happening. Dr. Burns operated by knowing some of the people on the faculty, who were the best thinkers, and he would consult with them informally and then make his decisions, so that you never needed to criticize the President. All you did was to think that the administration was running the thing instead of the faculty.

BOB: Right. Now was Sam Meyer Academic Vice President then?

CHARLES: No, it was before his time. I forget who was then. Professor Nietman, William Nietman, who was the Philosophy Professor who was always talking about how in the olden days the faculty hired the clerks, but now the clerks hire the faculty.

BOB: Right. He kept saying that even when he hired me. (Laughing). How about when in the Conservatory?

CHARLES: Well, in the Conservatory, we had one dean per year, who was nationally known, and the faculty had wanted to get somebody who would be more thoroughly planning and that sort of thing, and so they got Russell Bodley chosen as dean. And Russell Bodley was a very understanding person, very gentle. He himself said that his troubles were because he was not uh, not determining of… he wasn't enough of a dictator.

BOB: (Chuckling). I never had… I was never sure whether Russ was really well organized or not. It seemed he was more of a musician than an organizer.

CHARLES: Well, he was pretty well organized, but he didn't really try to tell people what to do enough on the faculty board.

BOB: Well, it's hard to meld a group of musicians together, isn't it?

CHARLES: Yes, they are all individuals. And they operate independently too, each one of us had his own job to do, and so uh, having to pit in with everybody else is more difficult.

BOB: Yeah, not always easy. Uh, any particular people in the University that helped you to sort of get acquainted, get oriented to the school that you remember?

CHARLES: Well, not especially, because everybody knew everybody, and we had faculty parties every so often, every month or two, and so we knew all the people around the whole campus, which is so different now days, where you know your own department, and then you know the people with whom you sit on committees. But uh, it was just a very friendly place, and I was interested in all of the departments, and all of the… whereas the music faculty mostly tended to deal with their own things. But because I was interested in all of the departments, I got put on a lot of committees, which meant that I didn't have to serve on the Conservatory committee as much…

BOB: Was that an advantage?

CHARLES: And that was an advantage, because I didn't have to go through all of the petty things that would happen in any one of these departments.

BOB: Right.

CHARLES: So it was a very ideal situation. But I knew everybody on the campus, and each year you could learn the new people because they would put out a pamphlet that had pictures of everybody, and you could study that, you would know them all by the end of the first faculty meeting.

BOB: What were the… talk a little bit about curriculum… What impressions do you have about the kinds of changes that have taken place in the curriculum from when you came to what we have today?

CHARLES: When I came uh, the whole, of course the school was still an upper division school, and it gradually changed that…

BOB: That's right, it was still the two-year… right.

CHARLES: Yes, and I'm not sure exactly when that changed but the uh, the curriculum was sort of a liberal arts curriculum with people being more interested in one field or another. But we didn't have that spread of the technical schools yet, although the technical schools were just starting then. We had Conservatory, and Education, and then the Graduate school came a little later, but the (Travelsy?) started about that time, and the Engineering, and so on, so… It was pretty much a concerted thing. And the registrar Ellen Deering, knew every past and every student, and every faculty member, and remembered the grades of many of these people from semester to semester. It was absolutely uncanny the way she could remember those things. But she also had her own rules for running the department.

BOB: That's right. I had forgotten that Ellen was really a domineering figure at that time.

CHARLES: Yes. When a girl had given a faculty member a postcard on which she could send her grade to her, and when she received her grade it was a B instead of an A, or something like that, and so she went and objected to it. And Ellen Deering was furious that the faculty member had informed a student of the grade, because it was suppose to go through the Registrar's office, even though it was wrong.

BOB: Were there courses or programs that you helped to develop at the University, or what were the activities that you particularly enjoyed participating in?

CHARLES: Oh, we participated in everything. Of course, I was involved in all the public performances. Every time that there was a public performance we would have the people come to the Conservatory auditorium, and I would play a prelude, about ten fifteen minutes, and this brought the whole campus together. And that's something that we really lack now, even when we have our public programs that are well attended by people, there isn't the feeling that this is the campus, it just doesn't work that way now. So that was one of the nice things though. I was on the library committee, and other

committees like that too, but the thing is… Oh, the main committee I was on was when we formed the (Catholic?) council. We had a committee to form it in some kind of academic center type of thing, and I was on that committee and it was done very democratically, and it worked into what we have today, but when it first started, it, I think, was really well-conceived, and well-implemented. It had to take a while before it got settled down into the diverse regime we have now.

BOB: Yeah, I can remember even how much music was much more part of the campus. I heard wonderful performances. Now I can even remember the football games when the a capella choir sang at the opening of a football game.

CHARLES: Yeah, that was interesting, they would have invocation, and have the a capella choir sing an anthem, which has nothing to do with football, but it did have an interesting connection there which fit in with that time. And of course, with Amos Alonzo Stagg, but by the time I came in he had retired, but uh, he had put out great teams that were suppose to have a moral perspective to life too. It wasn't the way it is today.

BOB: Well, it gave a different feeling to the school.

CHARLES: Yes, yes.

BOB: And music was…

CHARLES: And music was part of… The general faculty attended a lot of the music concerts, and they still do somewhat, but not in the same way.

BOB: How about the people at the University, who would be some of the people that you really admired or were most memorable to you?

CHARLES: Uh, there were some very good Academic Vice Presidents, and many good faculty that were excellent teachers that we knew were, and so I really can't actually name too many of them now, because I do remember, I mentioned William Nietman in the Philosophy was certainly outstanding. But we had outstanding teachers everywhere, in music. Virginia Short, who became Virginia Short McLaughlin, was one of the outstanding people. She was not considered a rigorous music scholar, but she got more people interested in music than anybody I've ever known, and not just in at UOP, she had an influence on the whole town, the whole area. And she took people to the opera, and she just wanted people to enjoy music. And I co-taught a class with her, which was really the teacher-training that I had was taking that class, teaching as a partner with her. And when she told the story of the opera like (Tosca?) you were just as thrilled as if you had been at the opera. She had a way of doing that sort of thing. We don't have people quite that upbeat in personality and charisma now. There are many outstanding teachers here now, of course, but they don't have quite that same relationship to people and all…

BOB: I can remember her.

CHARLES: Yeah, yeah. But there were many other outstanding ones too.

BOB: Uh, what changes… you were mentioning, you know, you don't have quite the people with that sort of outreach as you do today, that you see… so what changes do you see then between the students, the faculty, the administrators, and the staff from when you came to the present day?

CHARLES: One of the interesting things is that the students and faculty and administration knew each other in a different personal way from today, and it was quite common for me as a faculty member to go into the student dormitories, with a student, or there might be meetings there, or there might be some entertainment after recital or something like that. We felt quite at home in the other setting, whereas now days the faculty would hardly ever manage to go into a dormitory. At Christmas time, many of the students would decorate their doors to look like Christmas cards, and then there was an open house in each building, and we went from one open house in one room to another of the students. (Grandfather clock begins to chime in the background). Now this is a very hard thing to have in the kind of climate we have today with student-faculty relations. But we really knew people that way, and we went with the students on trips to the city for an opera or a play or something like that. There were many contacts that way. The uh… there was… Sunday mornings there was no church service on campus because the administration had felt that it was better for people to take pride in local churches, and so in local churches there were many student-faculty combinations also, that were very, very close contacts. Students didn't called by their… I mean students didn't call the faculty members by their first names until in the 60's when some of the faculty felt that they wanted to be real people, and have a relationship.

BOB: Right.

CHARLES: But that was one of the nice things here; that it was a typical small college where students and faculty were people to each other, and knew each other personally.

BOB: So you would have the feeling that it was a much more intimate relationship between faculty and students than it is now.

CHARLES: Yes. Much more. Much, much more.

BOB: Uh, any particular programs that you were involved in, or were interested in which you thought were particularly significant?

CHARLES: Programs?

BOB: I'm not sure what that would be in mind… would have in mind there, you know, well you mentioned the chapel, and the choir, uh, that I suppose would be an instance of a program.

CHARLES: Yes.

BOB: Uh, you mentioned the formation of some faculty governments…?

CHARLES: Well, there was a Chapel committee too, and in one case a student leader who later became a minister in a Methodist Church was very influential in causing us to make good decisions. Uh, when the chaplain that we had wanted to (have pizza?) and meet in the chapel, the student was able to make us veer off in a different direction, kept things solidly… We had students like that back then who could really rise up and be somebody in that situation. Then also the uh, it was just uh, I can't think… there was something else I was going to say that was very significant…

BOB: Might be interesting to have you reflect a bit, since you were intimately involved in the chapel, it seems to me that the role of the chapel on the campus has really changed over the years…

CHARLES: Yes.

BOB: …and I know when I first came, we tended to have the chapter speaking more often. It changed when Larry Meredith came. It changed after he left the chapel… What kind of… what were the changes, how did you…?

CHARLES: Uh, the compulsory chapel had deceased before I came, but there were still lots of people that went, and we would always have at least seventy-five people at chapel. And it always rained during the first chapel service, and the lights would go out in the beginning of October, somewhere along in there. And they also had to run a train through the campus, uh, every six months or every so often to keep the franchise for the railroad tracks to go through. So that was…

BOB: They were still there when you came?

CHARLES: Oh, yes, they were still there. And Tully Knoles, the then Chancellor, would still ride his horse around campus. But the chapel then had been a compulsory for many years, then it became voluntary, but still people responded to it because people came from homes that had some kind of church connection. And the Methodists recruited through the Methodist church, and that sort of thing kept a connection. But it gradually became more and more a separate thing, a secular thing, to where we almost had a secular chapel. And uh, so uh, and then the choir sang, the a capella choir (unknown?) with the chapel choir in the (unkown?). And the service was really quite a nice service, and it was… nothing else was held on campus, nothing was suppose to be held on campus during the chapel hour, so that there was no conflict, and that way that made a lot of difference. And then later on they felt with laboratories and things they had to have that hour available for classes, and that was one of the big changes. And the… some faculty changes too… but less emphasis, but uh… there was something else I was going to say, and now I forgot what it was. But at the chapel we had many fine speakers of… oh yes, I know, not only did we have a chapel, in the dining halls quite often we would have a group meeting together, and with a faculty member, a couple of faculty members, and

students, and there was an interchange there that was very valuable. The best time was when Vincent Evans who was a professor of all sorts, including the arts was there, and Anderson Hall, and there would be 12-15 people every time at his table. And we discussed all kinds of things, but with a depth that is so missed in student-faculty groups. It was really a marvelous time. And there were many other meetings like that too, where we could exchange ideas.

BOB: Now you were here when the cluster colleges started. How did they… did they affect you at all or…?

CHARLES: Well, the cluster colleges didn't affect the Conservatory program much, we had people from various cluster colleges. But we went to the meetings, for example, the Raymond College had the uh, dinner…

BOB: Wednesday Night High Table.

CHARLES: Wednesday Night High Table and things. And those were very well attended. Some of them were musical too. But we just wouldn't have thought of missing those, because they were so good. And Dick Martin who was the head of the school was an outstanding educator, that we really looked up to very much, and he brought into the school a kind of a different feeling of intellectual challenge and relating of the arts and the academic disciplines to each other that was very, very good. And it was too bad that it was stopped.

BOB: Right. Any reflections on the administrations that you've gone through that have been in charge since you've been here? Burns, and McCaffrey, Atchley, the present administration?

CHARLES: Well, Burns was very good, because he knew what… he was very adroit, he knew how to get things done and how to do things with vision, and without getting the challenges that came later. When McCaffrey was here, and he made a very great impression when he came and spoke to us in person, but his experiences had been at University of California, and here we did not, here we did not feel that he really guided the school as we wanted it to go. And then when Atchley was here, of course, there was a lot of objection to him, and he came in with a lot of good ideas too, and then… Each, each administration is different though, but the heritage of the Burns' administration really lingered on a long time. Bob Burns was not as intellectually a giant, but he was very good in his own field in history too, but he just had a way of running things that matched the way, without being dictator, he still got done what he wanted done. Burns was a genius I thought.

BOB: Did… you know, were there any major controversies that you could recall between the faculty, administration, staff?

CHARLES: Well, there was always…

BOB: I mean how did they affect you?

CHARLES: Yes, there was always a conflict, of course, because the administration always seemed to be doing things that we didn't want. In my own position though, being the University organist, I had an advantage you see, because I related to the administration in a different unique way from a faculty member, and so I was in a really prized position, that way I think, but the faculty member always challenged the administration. The administration never seemed to be concerned with the right things, whether it was parking, whatever. The parking problem has never been good, way back, and since they reduced the number of parking lots in the central campus has gotten worse all the time, and yet way back in 1956 the faculty were complaining about it. But all these things between the administration and the faculty fade away as you move along, and some people, of course, tried to be antagonistic to the administration, but you just had to go along with it anyway, as best you could.

BOB: Let me check out my uh…

(Pause).

END OF TAPE 1, SIDE A

BEGIN TAPE 1, SIDE B

CHARLES: There was always the cleavage between the administration and the faculty, and it just depended on how you wanted to react to it. So many of the young faculty in the 60's of course, wanted to run the school over, and make new rules and discard all the traditions of the past, and of course, on a college campus, even though we're suppose to be at the front ends of the intellectual part of the world, still things linger along in tradition.

BOB: Yeah, the traditions last however much we may try to change them, though they are changed in some way. How about the 1960's and the Vietnam War period, and what do you remember about the students and the activities that went on around at that time?

CHARLES: Well, the students began to do all sorts of things that anywhere from being rebellious to being just poor taste. All those things happened 'til we got to the streakers around the campus, nude and that sort of thing. They really were more interested in proving themselves people than they were in the issues actually involved, and by that time I could see what they were after, but I didn't have to enter into it in the same way another person might have. So that phase came and went, and I think we lost a good deal in that period, and then we also gained some things too. And it's a little bit hazy now, because those things specifics of the time have become rather blurred.

BOB: What do you think we lost? What do you think we gained?

CHARLES: Well, I think the thing that we lost was that… (Phone rings). Oh my phone.

(Pause).

BOB: Ok, let's pick up on the 60's.

CHARLES: Yes. In the 60's sometime there was a lot of anti-administration feeling, and so there was a group on the campus that was called the Young Turks, and I belonged to that group. We simply wanted to see things done right, and some people were quite rebellious, others just thought intelligently more than the administration, we thought. And so that group went on for a long time, and really had quite an influence on policies too, but it was always kind of off to the side. That group still exists today in the new sense as the luncheon group that still gets together on the Redwood Deck, and they don't have quite the same characteristics, and I don't know if there are any of the same people there or not…

BOB: Well, I still go to lunch, Charles. (Laughs).

CHARLES: Yeah, but at the time in the 60's it was really some of the best thinkers on the campus that were really positive about the school, they wanted to see things at the school be good, and were really trying to influence and direct the policies in a very, very positive way. But of course, being… having an administration not going along with us, made us anti-administration, but we really weren't against the school in any way.

BOB: It seemed to me that maybe I got to know you probably first, I think, maybe at the Sac's lunch seminar at the Anderson Y.

CHARLES: Yes.

BOB: Did you used to go to those luncheons on Friday, and the ongoing discussions that went on there?

CHARLES: Yes, that grew out of the Christian Fellowship, which included one of the prominent members, the Rabbi in town, who was a very wonderful person and a wonderful rabbi, and we had all sorts of discussions and it was kind of unplanned, I did for several years plan the course so we would have a Pope-appointed somebody presenting something, usually a faculty member presenting something, but there were also some famous people from around the country that would be here for something else, and we would have them talk at the Christian Fellowship. And later on of course, they didn't call it Christian Fellowship, they just called it Sac lunch seminar, or something like that. But it was a very… that was the same kind of people that were in this, well we were in the other group that I had mentioned, the Turks, and so on. It was a good thing that the faculty got to know each other, and they got to talk about their principles and standards, and all.

BOB: Now you were here at the time of the Faculty Manifesto, that was in the early 60's I think, or the late 50's.

CHARLES: Yes.

BOB: Did, uh… were you involved in those discussions at all?

CHARLES: Oh yes, I don't really remember the Manifesto as a specific thing though it was only part of a general thing they're talking about. Faculty members are well trained and they are people that have some real intelligence, and they are going to reach beyond their own specialties. And they are going to want to see that the world operates in a way in which they can function well. But the administration, and in any case, any place tends to try to have things so that they can maintain the status quo, and…

BOB: Law and order…

CHARLES: Law and order. They function that way, and of course they are suppose to some extent. It's just that they aren't progressive enough.

BOB: Well, as I… I remember and I heard about this when I came, because it was before my time, but there used to general faculty meetings fairly meetings, and off-campus faculty retreats. And my sense about the Manifesto was that it was a young group of faculty that had some feelings about how things ought to be changed on the campus, and they brought this up at a faculty retreat. Were you involved in those retreats?

CHARLES: Oh yes. Yes, I went to the retreats. The retreats were up at Dr. Martin's house up in Columbia, at first, and everybody went, it was a wonderful time, we stayed overnight. And I even had to sleep three in a bed, one place, and they put me in the middle, I was the smallest one.

BOB: What did you sleep up at Fallon House, is that where…?

CHARLES: No, we slept in various hotels around there, but it was a nice time, and we saw everybody, and knew everybody. And this went on for quite a few years until the faculty grew really too large to do it, it was cumbersome, by then, so they didn't continue. But there was a chance there to discuss things, and that was still during the Burns' era that these were going on. When we got into the 60's though, there were so many things happening around the country too, this stuff that happened on campus was only part of the general feeling in the country.

BOB: How about today? Do you… there's an attempt at any rate to bring about some changes of feeling that maybe things are changing, there's new directions, uh, what's your sense about… are we on the right track, or are we losing some things that it would be good to keep from the past? Any sense about that?

CHARLES: I don't really get into contact with that too much. The… there was quite a change in academic emphasis though, several years back, which I suppose the faculty brought about. In the music department for example, when we hired George (Neemath?)

to teach music history, then the school became scholarly, and the music faculty objected because the students had to study so much, and they didn't have time to practice. And the A and B students were getting C's and D's. But he changed the whole academic feeling in the Conservatory. Now this same thing happened in the college to some extent too, and we had some rigorous scholars there who wanted to see a more academic atmosphere, and of course, at the time in Berkeley and Stanford, there was the great inflation, which was worse than it ever was here, and still is at Stanford, I understand, quite a difficult thing. But this is all part of the thing, so the government of the University is always a, that should be a helping thing for the academic part, and in this case though, the academic part has always been challenging the government. So I don't keep track of it too much now of what happens at the faculty meetings, but they do discuss subjects, and they've had some good people in there as leaders, and I think that they're… I think that they've had some effect on how things have gone too. And of course, when it comes to the matter of money, raising and developing, that's an interesting thing to watch too, because years ago it was a friendly thing to go out and ask for money for somebody, and you'd get some money. Then we had to get into a professional situation, and we had one very good professional fundraiser who tried too hard, then we had other ones that tried hard to do things, but didn't have the academic interest the administration was calling the shots, to use a cliché, again the administration was deciding what to raise the money for. And that really isn't right, and then each school was told that they could not raise money for themselves, but it had to go through the general funds, and the general development office of the school. Now we have just the opposite, where each school has somebody raising funds, so we can go out and ask for what we want from somebody, and we don't have to worry that it's going to have to go to something else. Quite often funds were raised for one thing, and spent for something else, after all we have to fit into the National government, the Federal Government. And we often have that happening, uh, it happened with the organ, where a lady wanted to give money for a new organ in the chapel, and one of her sons was in the fraternity, or two sons came here, but they were in a fraternity, and so she was able to get funds for the organ, but when we got the funds, they wanted to spend it for something else. So it took a long time before we got the organ, but it finally did happen. Scholarships also, one lady wanted to set up music scholarships, and the development office wanted to use it for some other field, and so when you do that, you destroy the integrity of the institution, and make it much more difficult to raise money. It's much better to do it right.

BOB: Uh huh. I'd like to go back you know to the way in which George (Neemeth?) changed the Conservatory. What, you know, what… you said it became more scholarly, as opposed to what? I mean, was it more focused on what? Individual instruments… performance…

CHARLES: No, before it had been a little bit lack, lacking in academic study, and George Neemeth was a person, he's an interesting individual with real personality, and he was a very good French horn player too, you see. He wasn't speaking as somebody outside of music. He could play it. And he was very good that way. But his demands in learning the text material, because music history is after all a text matter; you got to study the text to learn the history of it. He was very good at getting the students to actually have

to learn the material academically and be able to pass the exams, whereas before they just kind of got a feeling for it. And you need both, in music you have got to have a feeling for the music, which doesn't care who wrote what, when, you listen to the music. And so he had a wonderful combination of that. But the fact that he was able as a person to come in and do something that way so as there was a lack before and the other faculty member, although they had been graduate students too… well actually, actually the graduate school in music particularly, they've had a lot more real discipline in the fields, because you have to depend upon the discipline of the field in which you study now, not just in having some great professor, or liking what you're studying, or something like that, it has got to be based on something really solid. And George Neemeth had that, and was able to put it across through working with the students, not the administration, simply trying to get the students to come to class each day, and know what they're suppose to learn, or learn what they're suppose to know.

BOB: Yeah, I think, I want to follow that, because I just did not realize the impact that George had. (Noise of airplane is heard over the voices).

CHARLES: Yes, tremendous impact.

BOB: Now he teaches also Theory, is it?

CHARLES: No, he just teaches Music History, but then he's had the Brass ensemble, and he teaches Horn also.

BOB: Ok, so it must be the Music History where the students have really… you know, they still complain, you know…

CHARLES: They still complain?

BOB: But they appreciate also what they're getting.

CHARLES: But he the kind of person, they like him personally, even though they think he's pushing them around academically, and that's a nice combination. And he's managed to survive that. And as far as the administration, of course he has been one who has… well, let's put it that he can see any flaws in what the administration does.

BOB: Well, George was cantankerous, the way I would put it.

CHARLES: Yes, yes he has that quality, and yet, yet he had this one in music… In his exam, for the doctorate, his oral exam for the doctorate, they asked him a question it was about some obscure thing in the third quarter of the 16th century, something like that. Anyway, and he didn't get the answer to the question, and he said, "I should have known that, I should have known that." He said it over and over again. And he had missed one little thing. Because he had this memory to be able to study, to remember things, and you need someone like that in music and in other things. But see music for many people is just sitting and listening and (unknown?) the good sound, whereas for George it was an

intellectual discipline also. And we have to have that, and any subject which doesn't have that doesn't really survive very well.

BOB: So would you say that the current, the present day Conservatory is really influenced then, and this has improved the program?

CHARLES: Yes, because other teachers also picked that up. I don't think other people deserve this as I have, but my own position, being I'm concerned with all the types of music, and all the periods that are taught, history and theory and different things, also I have a Liberal Arts degree, and in the Conservatory everybody has a Music degree, excepting me and one other person, we have Bachelor's of Arts, and it gives you a different perspective then, and that's why I think one of the bad things at the University has been that the Liberal Arts as a broad field has been neglected, of course, it's neglected everywhere now days, but even back in the early days, there were not enough faculty, the community were interested in the total education of mankind through the ages, with Philosophy as the basis of course.

BOB: Yeah, naturally. (Chuckles).

CHARLES: For everything. Now that kind of thing I had gotten in the college I went to, and George gotten that in all his work, and George Buckley was the other person who had the Liberal Arts attitude, and that your own subject it part of the total thing. That is so important, and we are so far from that, now days, with all of the technical schools.

BOB: Now, as an outsider, we haven't talked about it, but as an outsider it seemed to me that there's been a kind of an upsurge of interest in jazz for example, and a kind of conflict between classical musicians and modern jazz musicians or whatever, within the Conservatory. Is that… what would be your take on that?

CHARLES: Well, this is just a representation of our total society, because the classical music which goes on for ages is going to run, and needs to, and the jazz is very much a part of our popular culture and everyday world, and right now, our culture is at a low ebb everywhere, even though we have so many good things that we didn't have before. I for example have a harpsichord now, which I wouldn't have had 25 years ago, but I know there's more from that angle. But the pop culture has invaded everything in the commercial world too. And this threatens our classical study because people don't have background now, and it's the University, the Academians, our responsibility to give that kind of a cultural background to people. But how many people today know anything about Shakespeare? They might see a movie about a Shakespeare play, but they haven't studied it or read it, there aren't enough people with that kind of a background. We do have, however, many people who are traveling to other countries and getting more global perspective that way, but still we're neglecting the thing that… So the jazz has come into the forefront, but one of the problems with jazz is it's improvisational nature, and if you have any art form, it has to have individual specimens of that art form in order for it to survive. In other words, you can't just have 16th Century music survive unless there are some pieces from the 16th Century that we still perform. What jazz piece do you know

that is still performed, jazz started about let's say 1914, end of the first world war, when ragtime became jazz, uh, there are very few pieces even things like St. Louis Blues, which is still the jazz piece, you don't hear it now, you see. And your rap pieces, there are some people who are living now who know of some the early rap pieces, but their children don't know them, and there's nothing surviving as individual specimens of the period of you see, so therefore the period will also fade out. And that you can see throughout all cultural history, but then we always have to remember that it's the arts that survive, and we look back to the early civilizations, back to the caveman drawings, we don't know what they did in their eating except to find bones that they chewed from, but the art things still survive in the cave paintings and such things, and all this through history. So the Jazz thing to me is of less importance than the other kind of thing that we're trying to do. That is, they're trying to bring in global music now too, but the global music in other countries the music has not been so much a written down form, or a permanent form, so therefore the global music, much of it, goes on with the jazz as contemporary part of our daily life, but as a thing that is like the Dead Sea Scrolls, that are going to be surviving even if they're lost.

BOB: Well, do you think that recordings are going to keep some of that in some way?

CHARLES: Well, recordings somewhat, but what are you going to do with recordings when you have available all the new recordings and all the kinds of things of what there are. It's pretty hard to keep track of all that. Another thing about the global music that's now, they're trying to do and this year, Dean Anderson is trying to introduce, one of the problems with it is that it is so corrupted by our amplification systems now days, microphone and the loud speaker, and when I travel, I've traveled all around the world and all the continents, and when I hear the ethnic music, so often it's amplified, and it sounds just like something that you would hear here in a disco, and not something that is a real manifestation of folk music from other people. Folk music is very important in our history, and American folk music is almost non-existent now. People don't even know "I've been working on the Railroad," or "Let me Call You Sweetheart." So the global music must take its place you see among these other transit forms, and in the Academia we're always concerned with things that are not transient, as the best ones.

BOB: Well, interesting, interesting ideas. Uh, anything that you're involved in the University now?

CHARLES: Well, now I still take care of the bells in the tower, and that is very important to the campus because every time you come back to campus to hear those bells, it connects you to the campus with nostalgia and it has a charm that ties you to the campus, and it personalizes the campus. So I'm still involved in that. And then I do play for the few chapel services we're having now, and I also play for weddings, and things of that sort. So I'm able to maintain my connections with the campus, and know the faculty, and know as many students as a lot of our faculty know, because many faculty only know their own students. And I still try to keep the connections because it means a lot to me.

BOB: Well, that's an interesting question, and it just occurs to me, any sense about how weddings have changed over the years that you're here?

CHARLES: Yes, weddings have changed a great deal, and we have well organized and well maintained and we have wedding hostesses always to make sure that it's done right. The chief problem with hostesses, and even to some extent with us as organists and musicians is that when you go professional everything tends to get to be the same, and so all the weddings tend to be very much alike now days.

BOB: That's different from what it used to be?

CHARLES: Yes, people are always doing something different, it isn't always something good, but the weddings now fit into patterns, and people who would never dress up and wear a coat and tie, come dressed in tuxes and evening gowns for the weddings, and that to me seems crazy. But…

BOB: That's different from what it was when you first started?

CHARLES: Yes, years ago people got married in their own best clothes, sometimes, or quite often, but now it's almost always the tuxedos and the formal dresses for the women. I would like to see it be more creative, but the creative things that happen are often very gosh, or very un- very poor taste, let's say.

BOB: Seems to me I saw an Elizabethan costume wedding once.

CHARLES: Yeah. And the whole idea of having a wedding is to have people in the congregation witness the fact the this couple has taken vows of devotion to each other, and supposedly lasting for life, and now days that is not the emphasis. The emphasis is on the photographer and trying to preserve something that doesn't really happen.

BOB: Ah, interesting, interesting. What sort of contributions over the years do you think UOP has made to the Stockton Community?

CHARLES: Oh the Town and Gown thing is a very important thing, because here we have a great university along with the junior college, and now there are other universities coming in too, but UOP really set the tone for all of these things, set the standard. And many people have gone to the University form the town, and then many people who have graduated from the University stay in the area, and make vast contributions to it, leadership of all sorts. So even though the university doesn't run the town, or vice versa, still the contributions that each make to the other is very important, and they've done very, very much that way.

BOB: Well, I always thought from the standpoint of the Conservatory that the number of programs and the very good quality of student performances, faculty performances, are tremendous contribution.

CHARLES: Yes, yes. Some people are sorry that the public in Stockton doesn't respond to more of that, because we have some faculty member recitals here that are just as good as any professional place, some of faculty do community concerts across the country, and yet when we do a concert the response is not always in proportion. But that's the way life is with anything. Not everybody that loves football comes to a football game, or vice versa. We simply make our contribution, and if people respond by it, it's there.

BOB: Who are some of the people on the faculty that you really think are the most outstanding performers?

CHARLES: The most outstanding performers are Frank Weims on the piano, and James Stern, who has just left to go to another university. Those are probably the two most outstanding ones. And John (DeHaun?) of course, comes to us having sung at San Francisco Opera, and many other places, touring the country, and his wife is one of the best singers in the country now. And there are many others. There aren't many schools now that have a performing faculty such as we have. In Sacramento there is no school that does that, and so we made, make a great contribution that way. Uh.

BOB: In general over the years, do you think that the quality of the orchestra, the band, uh, you know the choruses, has kept a high level, or improved, you know, what's your sense?

CHARLES: Well, we have an orchestra, a band, and the choral, who all perform well, and they've always done well, a pretty high standard of performance. Some years we've had an outstanding band, sometimes we've had an outstanding chorus, sometimes we've had an outstanding orchestra. We need all of them in order to have the best students come to study with us, and then the people who go out from here, also go to very good places where they are in orchestras, and bands and choruses. But we don't always have all three things at the same high level at the same time. So…

BOB: Over the years do you think there's been improvement?

CHARLES: Yeah, well, over the years the performances get more and more refined and professional I suppose. We start with a new orchestra director this year who's supposedly outstanding, our choral program is good, our band has been good for a long time. Many of the people who play in the band are going out to teach in schools even though they themselves may not perform so much later on, and not all the orchestra people go out an perform later on. They will be teaching in schools. And the choral people will be running departments, many of these people get into college teaching too, which is good.

BOB: Uh huh. So when we talk about the impact of the University on the community, the graduates in the Conservatory are doing a lot of this.

CHARLES: Yeah. The outrage, the other things of public performance, which, in a school the size of ours, has a difficult time functioning because we don't have the facilities or money to put into it. Stage sets and productions of opera, very expensive, but we have quite a few people now who are performing with opera companies in this country and in Germany and other places. And they're doing wonderful things. And our opera here is so outstanding that last year our opera won the opportunity, in a contest, opera contest, to go and perform at the Kennedy Center, Washington, to performances, which is very outstanding. And we have enough people, so we are able to even double cast some people, but it's a hard thing to have the kind of program in this size school that we have managed to maintain.

BOB: Great. Great. What community activities have you been involved in?

CHARLES: I have been involved in church activities, as a church choir director, organist and choir director, and I have played in several churches on a permanent basis, and right now I'm substituting in various churches so I know most of the ministers in town, and when I go to a church, there are always people there that I know at the church. So that's been outstanding. Since our children have graduated, and gone through the schools, we haven't had much connection with the school system, however. We do of course take pride in the community music things in town, the music clubs and such things.

BOB: Yeah, I've always enjoyed singing with you Charles. (Charles chuckles). One of the best experiences I've had. Uh, you said a little bit about this in the last question, you know, what do you see as being special about UOP in the past, and the ways in which you hope the university would develop in the future... any reflections on that?

CHARLES: This University is considered a small university, but it's much larger than the Liberal Arts colleges, which are springing especially through the Mid West. And we make a fairly good combination of doing what all these things do. We are large enough as a university to have the technical schools and turn out some greater people in that. And then we're also small enough to have some of the faculty student relationships that you get in a smaller college. And people can feel at home, and they can be in the city here, and uh still have a good student life. One of the changes too in that regard is the matter of fraternities. When I came the fraternities had a very powerful role in directing the student activities, now days they are just part of the total student activities and the other clubs on the campus serve for interest groups for people. But as far as the University is… it's… there's a wide selection of what people can study, and there are many good teachers here that they can study with, and so it's a place that develops the loyalty…

END OF TAPE 1, SIDE B